

CHEIM & READ

ARTnews

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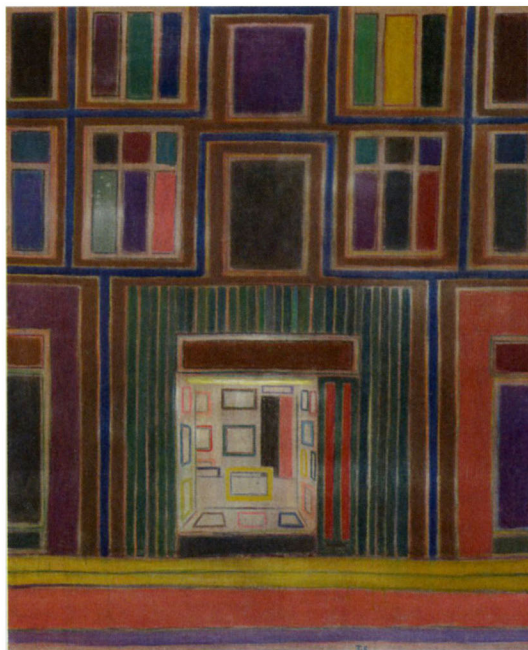
Tal R

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Tal R's latest, very vivacious paintings envision a quasi-Parisian fin-de-siècle dreamland in a rainbow of stripes and slabs. Called "The Shlomo," the series recalls an era when gentlemen sported tall hats, buildings and roads were made of stone, huge clock faces beamed from the tops of towers, and cars really were horseless carriages. The style, likewise, harks back to early 20th-century France, particularly to Fauvism.

Tal R painted the works using rabbit-skin glue and pigment, a nearly uncorrectable medium that evokes crayon through its streaky, blotchy effects on canvas. And everything depicted here—bricks, awnings, windowpanes, sidewalks—was saturated with color, as if a kid with a box of Crayolas were the urban planner for Tal R's world. In *Framer at Night* (2012), we peek inside a brightly lit shop full of empty picture frames. Smaller windows, whose panes are never the same color, line the facade above the store's window, and fat stripes of yellow, red, and purple border the lower picture frame. We are looking at frames within frames within frames—with an emphasis on gentle fun rather than optical trickery.

Tal R, whose given name is Tal Shlomo Rosenzweig, was born in Israel and grew up in Denmark. He has said that he feels like a foreigner in all lands and that he has come to appreciate this state of being. And so the Shlomo character who appeared in two works here—*The Shlomo* (2011) and *Shlomo Taking a Nap* (2012)—might be somewhat autobiographical. In both paintings, Shlomo is alone, downcast, and silhouetted in darkness, contrasting with the cheerful hues that surround him. He could be a shadow of Tal R's psyche, a stand-in for the artist's sense of never quite feeling at home. —**Trent Morse**



Tal R, *Framer at Night*, 2012, rabbit glue and pigment on canvas, 96" x 78½". Cheim & Read.